FOR EVENING WEAR.

Smart High-Necked Gowns a round flat yoke collar embroidered with for Winter Gayeties.

PARIS ALTERS WOMAN'S LINES.

Effect of the Collar Capes and the Fuller Skirts.

The Result Described as Making Stout Women Absurd and Silm Women Ugly -Coats With the Plaited Skirts-Fur and Embroidery Trimmings-Evening Frocks of Light Cloth Popular-The Thin Materials Separate Walsts Made Very Attractive Nowadays.

If fashions, as it is sometimes suggested are the work of the Evil One himself they certainly show the hand of their master this season. They are so bewildering in variety, intricate in design and finish, and generally demoralizing as to the prices you must pay for the temptations spread out on every side, that there seems to be something supernatural about the whole

One thing which is certain, however is that ever since the episode of the traditional apple in the Garden of Eden, clothes have been a trial and vexation of spirit multiplied again and again by the evolution of fashion. Clothes purely and simply as a means of warmth for the body are one thing and are quite removed from the



in this memorable year of 1902.

There are two months left in which to eclipse all the others, and the fashion makers are evidently doing their best to sur-

pass all previous records. modes brought out in Paris graphically describes them as "something to make stout women look absurd and slim women ugly." This refers more especially to the cape collars, which on some of the latest gowns are so broad and deep that the grace figure is lost almost entirely. Besides



dipping down in the back, the new colla spreads out over the sleeves, giving undu breedth to the shoulders, and this, with fuller skirts, quite changes the outline.

One famous dress designer in Paris shows you double accordion plaited skirts as the very latest thing. They are double in the sense that one section falls over another without covering it, and the edges are finished with fur.

For thin materials it is a charming model. but it is not one which is exclusively confined to gauzy fabrics this season, many of the wool materials being made in this

single accordion-plaited skirt



terials, as it does not break the long line we are all seeking. Rows of plain or plaited velvet ribbon trim some of the accordionplaited skirts, covering them fully half

Plaited skirts are sometimes made to have the effect of accordion plaiting by

cord. For example, a gray gown is made with deep side plaits turning back from the centre front, each plait edged with a

The coat is a simple Russian blouse with



due. The sleeve is moderately large with a close-fitting cuff, and the portion down the centre of the back.

with short sash ends breaks the long line from neck to hem.

A graceful model carried out in zibeline is cut with a skirt yoke, which extends down to the hem both back and front in tablier form. Stitched bands of satir-faced cloth are the finish, and bands of cloth also trim the bodice, being drawn in and out of silk cord ornaments. Bul-

garian embroidery outlines the chemisette. It may be repeated again and again that the embroideries are without parallel both as to variety and elegance, and yet many of them seem to have been inspired by the special kinds which were in fashion when Watteau painted his pictures of women in stomachers and panniers. Others are of

cloth appliqué. Perforated cloth embroidered in silk of the same color is one variation in embroidered effects, which, in palest biscuit color made over palest pink and blue changeable silk, is very effective in combination with the plain cloth. The per-forated cloth is used for the bodice and yoke on the skirt, which hangs in plaits

The sleeves are of plain cloth, with underdeeves of chiffon of this same color, and an odd gold lace in bands is used for cuffs and down either side of the chiffon vest.

Black chenille edges this lace, giving a ery chie touch to the gown. The front edges of the bodice are finished with a band of cloth covered with rows of gold soutache braid. The same band extends

which might be gathered in at the back | As the season of gavety is not as yet

blouse coat, an elegant mixture of the three

a finish in front. Another fashionable use of white broad



cloth is for wedding gowns, which so seldom break away from the traditional satin that

any new material for the purpose is a note-A notable difference in the neck finish of

lace, silk and lace, or lace alone, and the | made by using folds to give the appearance of tucks and edging each one with nairow materials, with white chiffon rosettes for lace. This trimming extends from the knee to the hem of one gown.

Mousseline de sole covered with English embroidery is another variation in dress which is very effective in combination with lace and plain mousseline. Another very popular fancy for evening dress is the use of two or three shades of tulle in one gown.

Sometimes it is shades of one color and again contrasting colors are used-white for a foundation, overlaid with green, then with pink. Ruches and very thin lace are the finish, with some decoration of small

Of course, this sort of evening gown reuires very little trimming aside from the roses, or ribbon in loop bows, and ashes are a pretty addition.

The black lace gowns over white are ilso quite as popular as ever, black tulle inset with black lace being one favorite. This sort of gown requires at least two foundation skirts of white chiffon. Or you may reverse the order and have a white chiffon gown with insettings of black

This kind of gown is sometimes sprinkled with sequins, very tiny ones and very daintily distributed. Accordion-plaited chiffon gowns are in great demand, and there are also pretty combinations of chiffon our dressy cloth gowns is brought out in and flowered silk, the latter accordion some of the new models, where the collar plaited between bands of the silk all around bands and chemisettes are embroidered in the skirt and bodice alike, and soft silk fancy silk braids and various applications or velvet of some color in the flowering of silk, cloth or velvet, which means, of may form the belt.



A very pretty white crépe de chine gowr hown in the sketch is shirred in groups from either side of a box plait in front, on which there is a band of lace; shirrings from ie girdle and hip yoke and also the bodice ke, with tiny headings set in between. Of black crèpe de chine is another mode

at either side, where the overdress curves up, and the bolero as well, which is also finished with appliqué silk. A lace bart knotted with ends finishes the front. One form of the side-plaited skirt is shown a the next cut, with straps and buttons

and a cape collar. Still another full skirt shows bands of figured velvet with little points of white cloth set in between. More attractive perhaps than the gowns are the separate waists which are ever changing in style of trimming. Here is

black and passementrie ornaments. White crèpe de chine supplies another

ecerate another white blouse, shirred at the roulders and around the sleeves. In pink silk we have another waist rimmed with earn lace. At the neck is a basket trimming made by running black

velvet ribbon through bands of pink silk This also borders the cuffs. Velvet run through beading is the only decoration in a simple lace and chiffon blouse except the tucks set in between the bands below the yoke. An imported

use of French knots on an odd boleroshaped collar below a little yoke of tucked Brussels net. The bottom of the waist is cut in squares which are also finished with French knots and fall over the close draped belt. Brussels net is set into the sleeve puff, decorated like the bodice with a shaped band covered

waist line in the back. A pretty use of tiny bands, briarstitched together, is shown on another silk blouse. White chiffon with a shirred yoke and draped cord collar trimmed with lace makes a pretty bodice. Still another in the same material is trimmed with ivory lace and silver spangles. The bertha is embroidered with silver iet and steel.

The bertha is embroidered with silver iet and steel.

The bertha is embroidered with silver iet and steel.

The photographer loses several properties ones.

"As a rule women are exceedingly patient about posing and will try, try again until but about posing and will try, try again until about posi plouse. White chiffon with a shirred yoke

SMASHED HER WAY IN. An Iowa Girl Discovers a New Occupation for Her Sex.

It is a poor week for women nowadays then they fail to invent or to discover new occupation between Monday morn-

performer. The blessing was very successfully disguised when it first reached the Iowa girl. It was the smashing of a plate glass window and it was the girl who smashed it. It was not her window. It was in an architect's office and she was his assistant

was adding insult to injury. She negolated with the owner of the building a generous bargain for the installation of a new piece of glass, but those golden letters

must also be replaced. She saw a sign painter about it. Then she went home and went. She herself, after a course at the Chicago Art Institute,

his direction. The consequence was an outburst of en-this iasm on his part. He vowed she could paint signs to beat the band and that she could make money hand over fist if she would learn the business and then take her skill and herself to a city where she could get a good deal of high-class work.

He said he knew of no other girl in the business and that that was strange, since it was a work requiring taste and skill rether. it was a work requring taste and skill rather

One taste convinces It's the latest and best



FOR LADIES adapted to house, street and all social functions. Per-fectly made, non-detectable, and giving every possible de-gree of comfort.

Pompadours & Wavy Knots

Hair Dressing Parlor.

Sampooing Hair Coloring Managing & Scale Treatment.

Toupees for Gentlemen.

Largest Hair Store in the World.

74 WEST 14TH ST. (NEAR 6TH AV.), NEW YORK

vertical lines above the ruched headings

ucked in groups pointing down in front and ending in straight bands to the hem at the back. Black silk lace with an appliqué design in black silk forms the flounce

for the finish, embroidery in the bodice

one of white Liberty silk trimmed with bands of embroidery in blue, white and

model with plaited bolero edged with lace The box plait in the centre of the back extends down into the belt, rounding up from this to meet the sides of the front. Embroidery is the finish at the neck. Bands of filet guipure and velvet ribbon

blouse in black taffeta silk shows a pretty

with French knots. A bow of silk with cord and tassels is tied in front and at the

roidered with silver jet and steel

in a small way. Everything in this story was tolerably small except that plate glass window The town was small. The architect was nvisible to the naked eye, being off on a aunt to Mexico. The girl was small.

had painted sundry pictures, but it seemed to her as if the financial returns from these pictures had been insignificant compared with the price for painting signs.

Then she had an inspiration. She decided to paint those costly gold letters herself, and paint them she did.

herself, and paint them she did.

Now this is a true story, otherwise no one could be expected to believe how good that sign painter was to her. He let her have materials at cost, he took her to a plate glass window where he himself had a sign to paint, he showed her how to draw the letters on the class. the letters on the glass, how to paint them when outlined, and he let her work under

than plain strength.

Thus, as the plaus stories say, were mistrume proved to be a blessing in diguise. And the moral of this is, it's an ill wind that those nobody any good and it's a cela day when a husky young woman can't break into a new profession.

WOMAN BEFORE THE CAMERA

THE PHOTOGRAPHER'S DAY OF TROUBLE AT HAND.

Diffigultles of Making All Women Beautle ful-Danger of Letting Some Ho Ugly-Way of the Actresses-Men

The photographer shook some tiny pellets from a vial, cocked one eye and looked pleasant. "Nerve tonic," he remarked, as he swal-

the Photographer's Star Customers.

lowed the remedy. "Getting ready for my busy season. If I am not a wreck by the morning of Dec. 25, it won't be the fault of my customers.

"Talk about troubles! If I were to sit

down and think of mine, I'd go crazy, but I've learned to look upon the lunny side of my daily round with sitters. "If all my sitters were men, it would be asy. Very few men are urged to a photoeasy. Very few men are urged to a photo-grapher's studio by motives of vanity. I'sually, they do it to oblige an adoring family, or they are in the public eye and being photographed is a part of their

"Men expect to have their pictures look like them. Women expect to be idealized. "A photographer must be a hairdresser, essmaker and tailor. Also, he must be a

any defects, trifling or otherwise, in the sitter's physique.
"Superfluous flesh on the waist line. neck, shoulders or hips must be removed. On the other hand, if the woman is scrawny

with hills and valleys on her neck and shoulders, and wrinkles galore, all these excavations must be filled out. excavations must be filled out.

"Such trifles as straightening crooked noses, reducing freekles and inserting a Capid's bow in uncompromising lips are entirely within the photographer's province. If a girl is too short to be Gibsonesque, stand her on a book, which is carefully concealed by a skirt that is a bit too long for her.

"But the one thing that tries a photographer's soul is to have a woman of 35 or 40 bring in 'the very photograph she wants,' an ideal head of a girl of 18 or 20.

wants, an ideal head of a girl of 18 or 20, requesting that her picture be posed, draped and lighted 'just like this.' The photographer, of course, always does this. "In the long run, it is best for us to idealize pictures. It is surprising the number of plain people who possess strong characters and desire honest likenesses. They insist that they shall not be flattered and so sacrifice the photographer.

"That is, while they are satisfied with the likeness, their friends, with the best intentions, find fault with the pictures because they are not pretty to look upon, and in plassing the one customer who didn't want flattery, the photographer loses several prospective ones.

stom of what is known as the '400 While being recognized as photographer-in-ordinary to the smart set serves as an advertisement with social climbers, the photographers do not regard such custom

as promptly remunerative.

"The '400' want the best work, object to the price thereof, and make the photographer wait anywhere from three to six months for his money. They are insulted if he presents his bill sooner, and then they

a new occupation between Monday morning and Saturday night, besides thisking out a few possibilities during the leisure hours of a Sunday.

There are all sorts of ways of finding these new occupations. Some woman lie awake nights trying to figure out one. Others stumble by sheer good luck into an avenue of success.

But it remained for an Iowa girl to have a piece of bad luck which turned out to be a blessing in disguise, for it pointed the way to a money-making enterprise in which she shines at present, a solitary feminine performer.

if he presents his bill sooner, and then they proceed to forget his existence.

"Members of the theatrical profession lead themselves most readily to photography and would be the best customers the photographer has if their money was code. But they hate to part with their hard-carned salaries—for photographs.

"They have an idea that we ought to be glad to supply them with photographs because their exceeding beauty serves to advertise our wares. Miss Tottie Lightfoot wants fifty pictures—for nothing, of course—and assures us that she will send us just lots of trade when all the girls have seen her photographs.

But it remained for an Iowa girl to have a piece of bad luck which turned out to be a divertise our wares. Miss Tottie Lightfoot wants fifty pictures—for nothing, of course—and assures us that she will send us just lots of trade when all the girls have seen her photographs.

But they have an idea that we ought to be glad to supply them with photographs because their exceeding beauty serves to advertise our wares. Miss Tottie Lightfoot wants fifty pictures—for nothing, of course—and assures us that she will send us just lots of trade when all the girls have seen her photographs. endeavor to work the same little advertising graft.

"An actress must be beautiful in her have been the stage

pictures, whatever she may be on the stage or in private life. It is not uncommon for a manager to say:
"Now, you must give us some pretty pictures of Miss So-and-So. Oh, yes, I know she is homely, but it won't do to send

anow she is homely, but it won't do to send out that sort of a picture. Just plump up her figure a bit and take the hump off her nose. No, the pictures won't look like her, but they will look well."

"Many persons who are charming on the stage make poor photographic subjects. Take Maud Adams, for instance, and Alice French and Aprint Common and Hericat Common and Hericat

But the window was "not so deep as a well nor so wide as a church door, but it was enough."

It would have been enough if it had been simple plate glass, unadorned. But it was more than that. It had the architect's name and profession emblazoned in gold letters upon it.

It really seemed to the girl as if this was adding insult to injury. She negonal the window same and profession in the profession of the hardest actresses to photograph is Ellen Terry. She tries her hardest to get into a photographic mood, but she is by nature restless. She does not pose.

"I was sent to her apartments one time to take a special series of photographs of her for illustrating a story. I would just get her posed at her desk and the picture focussed, when she would remember that she wanted something from the next room

and away she would dart, and all the work had to be done over again. "She always was so sweetly remorseful for her absentmindedness and so willing to try again that I felt as if I were dealing

to try again that I felt as if I were dealing with a speiled child.

"Among my pleasant photographic memories is one connected with Mrs. McKinley. When Mr. McKinley was Governor of Ohio, and Columbus was their home. Mrs. McKinley was photographed in a gallery—my gallery—for the first time in twenty-three wears.

years.
"She made a business of it, coming with a niece in attendance and remaining for

several hours. In her quiet, unobstrusive way, she showed consideration for every one concerned, even for the operator.

"The easiest photographic subject that I ever had was Gen. Horace Porter. Notwithstanding his enormous political and changial interests, when he came to my financial interests, when he came to my gallery he laid everything aside and placed himself absolutely in the hands of the oper-ator, until the latter had taken every style and size of picture desired. And on leaving the studio he actually thanked me for my kindness.

Nothing ruins your picture's chance success like undue haste. That is why I say that I am getting my nerves in shape for the holiday rush.

for the holiday rush.

First, we will get the pictures of the babies in the family, then the older children will come in on Saturdays. The college girl vi'll have some photographs made for her classmates, and at the last minute, M m na w l rush upon the scene, say about Dec. 24, after having decided to send her dear old friend in Oshkosh a Christmas surprise. And she coolly expects the muchsurprise. And she coolly expects the much-tried photographer to have those pictures in Oshkorh when the dear old friend opens



with the cord. O her, and more dressy, short coats white cloth inset with Irish lace. To be which serve merely to add variety to the are made with wide fitted belts of silk. very swell you must have a three-piece list. A French model shown in the first cut is suit in white-a skirt and bedice more lace carried out in black broadcloth with a than cloth, and a three-quarter coal, which handsome and expensive jets, very light

belt of silk. The embroidery, which is the special feature aside from the belt, is made of



nail heads and Persian lamb edges. Tosleeves are immense below the elbow, where the puff is formed of silk and embroidery, and the cuffs, fully one finger wide, are composed of two bands of fur and one of

embroidery between. The skirt is especially attractive, th upper portion being closely fitted and corded in groups, the cords stitched in flat. Below the cords it is in box plaits all around, two at the back extending to the waist line. Persian lamb and broadtail are both

used for trimming colored cloth gowns. and white broadtail is popular for vests, collars and cuns. Squirrel finds many uses as a trimming, and as the season advances fur trimmings of all kinds will be more and more in evidence, Ermine shows up at its best in some o

the white cloth gowns trimmed with heavy

lace. It is variously distributed in bands

collars and cuffs, while in facings for

dressy coats it is especially effective. A narrow band of ermine on a white and no buttons. chiffon and lace collar gives a very distinguished finish, which is prettily illustrated on a blue velvet gown, made with them into an open conventional design one of the fitted coats with skirts to the which may join the bands of lace; and silk cord—a most effective combination

is left to hang loose and open, like a flowing in full swing the pretty high-necked gowns | course, that there are not so many transsleeve faced with white satin and edged for evening wear are really the most stun- parent necks as formerly. Yet they are ning things in sight, especially those of not ousted entirely by any of the new fads,

must be crowned with a large white hat.

A wide band of lace set in down the back have gray jets which come in even paler of the skirt, widening toward the hem, tints than steel. pieces of black cloth appliqued upon silk is most effective with wide horizontal bands called "Queen's mourning," with dull jet of lace around the front and sides. There made-up trimmings, and to these is added may be two or three encircling bands, as a multiplicity of modes in trimming done you fancy. A lace bodice is also worn in hand work. For example, a black chiffen with this skirt and it is sometimes decorated

There seems to be no question about

the popularity of the coat and skirt style

with bands of cloth.



of costume, and its latest edition in white cloth and various tints of fancy velvet is certainly the acme of elegance in this line, Imported models in cream white and the pale tints of different colors as well are coming into the New York market by the score and proving again and again that

light colors are to predominate in winter or both, which will meet your needs in dress this season. Pale yellow cloth trimmed with white guipure and white velvet buttons sewn between narrow bands of cloth or silk forms a beautiful gown; or bands of white velvet may be used with the lace,

There are no end of modes of using the bands, of course, one of which is to form

With this sort of combination in the

in both weight and color, since you can

Nothing is wanting in the department of blouse is first tucked all over by hand, and at the neck and in the large puff of the sleeves, little squares of chiffon are set in with fancy stitches, to form a design, pos-

sibly four squares in a group, and several of them giving a yoke effect. Below this motifs of Chantilly lace are set in three in front, and two at the back and one on each shoulder, extending down into the sleeve. The close cuffs and collar band are made of lace motifs and tiny bands of chiffon briar-stitched together. Bands of silk treated in the same way, with a motif of lace at the back and front, form the belt. Many pretty effects are made with bands briar-stitched together, and although they

are old in the service they are quite as popular as ever. A new voile gown in white has a skirt voke entirely of white silk bands and stitches. It is in the new shape rounding down fully



nothing at the back, as shown in the second illustration. Between the yoke and the flounce the

skirt is in vertical tucks and the bands are repeated again as a heading for the flounce which is tucked around the hem. The It is a very light gown or a very dark one | bodice, also in tucks, has a bertha collar of lace. A pretty idea for a white crêpe de chine

lace covers the dividing line. There are more ruffles at the back than in front, so they have the usual graduated line. Silk mousselines are quite as popular now as they were in the summer, and for the knee. The chiffon is tucked and the lace again they are set on as a straight finish débutante there is nothing quite so attractive for the edges of the lace. tive for the evening gown, whether it is high or low cut. One beauty of the latest



A shirred hip yoke is pretty for children

the skirt falling in groups of tucks, spread-

ing out into voluminous fulness below.

and irset at the hem with a band of lace.

Charming for the bodice, too, is a bolero

of lace with the long stele ends and a soft

drapery of tulle around the decollété neck.

Most of the evening gowns have very

decided sleeves ending at the elbow, but transparent of course, terminating in little

White and cream colored velvets are also used for evening gowns, trimmed with lace, or, what is a more severe style cloth bands of the same tint, either plain or embroidered, and finished with a drop

However, the thinner materials have he preference for evening costumes. One pretty model in pale pink has two deep accordion-plaited flounces, edged with narrow pinked-out ruches of tracta silk of the same color. The bodice is high cut with deep pointed

collar of tucked chiffon, edged with a frill.



which in turn is edged with taffeta bands These bands with French knots and small pearls form the decoration on the vest and collarband. Venetian lace is set in down the centre of the back and either trimming the edges of the plaits with silk with the fur. A black Liberty silk beit skirt the blouse waist may be of velvet and models in this material is the simple effect side of the vest, and stripes the skirt in